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THE LATE HENRY HARRIS, ESQ.

ITALIAN BRONZES & OTHER WORKS OF ART
EARLY ENAMELS & METALWORK

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AND

The Property of MADAME BORENIUS

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At ELEVEN o'clock precisely

1950

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CATALOGUE

OF

FINE ITALIAN MAIOLICA

FROM THE WELL-KNOWN COLLECTION OF THE LATE HENRY HARRIS, ESQ.

INCLUDING

A PAIR OF DELLA ROBBIA ANGELS, FINE URBINO WARE
BY FRA. XANTO, O. FONTANA, ETC.

FINE ITALIAN BRONZES & OTHER WORKS OF ART

EARLY ENAMELS & METALWORK

INCLUDING

A RARE 13TH CENTURY LIMOGES PLAQUE
A SPANISH PROCESSIONAL CROSS
AN EARLY ANTWERP GLASS JUG

COMPRISING

The Property of the Rt. Hon. Lord Hastings

AND

The Property of Madame Borenius

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY & CO.

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On TUESDAY, the 20th of JUNE, 1950

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CATALOGUE

OF

FINE ITALIAN MAIOLICA AND BRONZES, CARVINGS, WORKS OF ART, ETC.

DAY OF SALE:

Tuesday, 20th June, 1950

AT **ELEVEN** O'CLOCK PRECISELY

The Property of the Rt. Hon. Lord Hastings

Removed from Melton Constable, Norfolk

CARVINGS, WORKS OF ART, FINE ORNAMENTS, ETC.

1 A pair of Porphyry Candlesticks of reddish tone, with turn-over drip pans and supported on baluster stems, 16½*in.*; and another pair, similar, of greeny-grey tint, 16½*in.* 4

2 A French ormolu Jewel Casket, with a finely pierced scroll and foliate design and well carved with fruit and birds, in the centre of the lid the figure of Cupid, supported on four splayed feet, red velvet lining, 7*in. high*, 9*in. wide*; and a wooden Casket, 8*in.* 2

3 A small French ormolu-mounted Jewel Casket, the bombé-shaped body ornamented at the corners with figures of courtiers, the lid surmounted by an eagle and supported on four bun feet, 4*in.*; another of rectangular form, with chiselled foliate design and bronze heads at the corners, 3⅜*in.*; and two fine ormolu Stands, with scroll splayed feet, 6*in.* 4

4 A German late 17th Century hexagonal Table Clock, with silvered hour and minute dials and with finely pierced cock, supported on three double-bodied lion feet, 3*in.*; and a steel Casket, with domed lid, the body engraved with panels of foliate scrolls, 4¾*in.*, 16/17*th Century* 2

5 A pair of Empire gilt-metal Vases, the moon-shaped bodies inset on either side with a medallion engraved with a classical head, supported on oval foot, the whole well engraved, 11½*in.*; and a Chinese European-style Urn and Cover, with engraved and chiselled design, on tripod support with three taps, 13*in.* 3

6 An Italian bronze Figure of Mercury wearing winged helmet and standing on a globe with right hand raised, after the well-known original by Gian Bologna, 23*in.*, on square wooden plinth; and another of a Gladiator, after the antique, 13*in.*, on wooden plinth, 17*th Century and later* 2

7 A pair of fine silver-gilt filigree Figures of Stags on oval trays, with hinged censer-type backs and leaf curled tails, 7½*in.*; and a pair of Plaques of equestrian figures of centurions, probably inspired by a Roman frieze, mounted on board, 13*in.* 4

Various Properties

8 FABERGÉ. A green-glazed pottery Duck Bowl, the silver mounts *by Fabergé*, set with cabochon stones, 13¼*in.*; a Japanese brass-mounted Box, 21½*in.*; a gilt bronze Figure of Buddha seated on a lotus *padmasana*, 6¾*in.*; and a small Collection of Wood Stands *a lot*

9 A Russian malachite Inkstand of oblong form, with two ormolu inkwells and a wafer box, 13¼*in.*

10 A pair of alabaster Urns, of classical form, with double handles, ovoid bodies and square feet, 16*in.*, *fitted for electricity* 2

11 AN INTERESTING SET OF TWENTY OCTAGONAL PLAQUES, *by Count Theodore Tolstoi*, executed in plaster with figures in relief on light blue grounds, the series depicting scenes from the Napoleonic Wars, including the Battle of Borodin, the Battle of Leipzig, the Relief of Amsterdam, and symbolic Groups, ending with the Entry into Paris in 1814, *signed and dated with various dates from* 1816 to 1833 20

*** Count Theodor Tolstoi (1783-1873) was a Professor in the Fine Arts Academy of St. Petersburg from 1825.

See an article on these plaques in *Gand Artistique*, May, 1928.

12 COUNT D'ORSAY. A pair of interesting bronze Portrait Busts *by Count D'Orsay*, probably of Lord Chancellor Lyndhurst (1772-1863) and Lord Brougham, also Lord Chancellor (1778-1868), *signed and dated* 1845 *and* 1847, on circular socles and square bases 10¼*in.* 2

13 A 16th Century steel Jewel Casket, damascened with two coats-of-arms and grotesque heads and birds among stylised vine foliage, 5½*in.*; and a Money Box of similar domed form, 5*in.* 2

14 A Nuremberg brass Alms Dish, with gadrooned well, the centre with figures of Adam and Eve within a double band of lettering, 17½*in.*; another with St. Christopher, 17½*in.*, 16*th Century*; and a Continental engraved pewter Dish, with a mermaid in the centre, 15*in.* 3

15 Another Dinanderie Dish, with an embossed coat-of-arms in the centre, 15½*in.*; and another with the Annunciation, within a band of Gothic lettering, 15¾*in.*, 16*th Century* 2

16 A Continental pewter Dish on cylindrical stem and domed foot, embossed with a coat-of-arms, 10¼*in.*; a circular Dish, with reeded rim, 11¾*in.*; a double-handled Bowl, 16*in.*; and seven English Plates 10

17 A French pewter Tureen, cover and stand of oval shape, with double handles and rococo scroll feet, the stand with garlands of foliate sprays, 15½*in.*

18 An interesting English bell-metal Mortar, with double handles, the body with the initials $^{R}_{B}{}^{B}$ and a device of a cross, a bunch of grapes, and an anchor repeated twice, 5¼*in.*, 16/17*th Century*

19 Two brass Pricket Candlesticks, almost a pair, on moulded baluster stems with tiered domed feet, 10½*in. high*, 16/17*th Century* 2

20 A Venetian bronze Ewer, with oviform body, hoop handle and short winged mask spout, supported on a circular foot, the handle inscribed "*Trenta*", 10¼*in.*, *end* 16*th Century*; and a bronze medal of Count Giovanni Antonius de Conti Guidi, *attributed to* Nicolo Fiorentino, 2½*in.* 2

*** The first from the J. E. Taylor Collection. The second from the Rosenheim Collection, see also Fabriczy, pl. 26.

21 An Italian carved wood Figure of Androcles, standing with right hand upraised and his left hand resting on the mane of the lion, 10½*in.*, 16/17*th Century*

*** From the Fairfax Murray Collection.

22 A carved wood Figure of Hercules, holding a club in his right hand and his lion-skin held over his left arm, on shaped wood base, 29*in. high*, 18*th Century*

23 A white marble Relief of Christ, three-quarter length, wearing the crown of thorns and His hands folded on His breast, mounted on an oval grey marble plaque with an inscription on the reverse, 16½*in.*, *French, early* 18*th Century*

24 A carved wood Relief of Christ before Herod, Christ with soldiers standing before a tree on the left, Herod seated on a throne to the right, framed and glazed, 15*in. wide by* 16½*in. high*, 17*th Century*

25 A mahogany Pole Screen, the tripod base with claw-and-ball feet, with a cope hood as banner, worked with a needlework applique of the Virgin and Child and on red scrollwork ground, *Banner* 24½*in. wide*

26 Stained Glass. A pair of lozenge-shaped stained glass Panels, with floral borders enclosing in the centre of one an escutcheon with the arms Cleves, Juliers, Schwarzenberg, Berg, Marck, another and Ravensbergh; the other Panel with the arms of Brotherton, Thomas Howard, Earl of Surrey and augmentations granted to Katharine Howard on her marriage, 18*in.*, 16/17*th Century*, documents accompany the lot 2

27 A rectangular stained glass Panel, the centre with an elaborate coat-of-arms, perhaps those of Sir George Carey, Kt., afterwards Baron of Hunsdon, with twenty quarterings within mantling and surmounted by a crest, some blank and odd pieces, 16*in.*, 16/17*th Century*, documents accompany the lot

28 A Renaissance polychrome carved wood Figure of Christ, mounted on a Corinthian column, 3*ft. high*

29 A rectangular ivory Plaque of God the Father, standing, supporting in his right arm two keys that are held by St. Peter standing beneath him, in his left arm a scroll inscribed "St . . TREV", held by another apostle, 5½*in.*

30 A Flemish ivory Carving, from a Pietà Group, with Our Lady of Sorrows supporting the dead Figure of Christ, light brown patination in parts, perhaps used as a pax, 5¾*in.*, *15th Century*

31 A Limoges Pyx in champlevé enamel, of plain circular form with conical lid, each part decorated with coats-of-arms in red, white and green enamel on a blue ground with fleur-de-lys, a cross on the top, 5¼*in.*, *13th Century* (*cf. Rupin, figs.* 258 *to* 279)

32 A French Ivory Leaf, from a diptych, carved with the Crucifixion, with the Three Maries on one side, St. John and a Jew on the other, below a triple Gothic arch with cusps and crockets, 3⅜*in.*, *14th Century*

33 A Flemish ivory Group of Venus and Cupid, Venus with a somewhat pained expression and her hair elaborately braided, Cupid to her left, the circular base with quiver and bow, 6¼*in.*

34 A South German gilt-bronze Group of St. George and the Dragon, St. George, in armour, standing with one foot on the dragon in the act of spearing him in the jaw, 6¼*in.*, on octagonal stone pedestal, *16th Century*

35 A German 16th Century bronze Pilgrim Badge of the Virgin standing full-length and holding the infant Jesus in her left arm, 4*in.*; a Roman bronze Figurine of a seated Woman, 2¾*in.*; a T'ang bronze Figure of Kuan Yin, with traces of gilding, 3¾*in.*; and another of an Immortal, 4*in.* 4

36 A German silver Plaque, embossed and chased with Christ being nailed to the Cross, the border with cabochon stones, 11½*in.*; an 18th Century oval enamel Plaque, with figures of Joseph, Mary and the Child Christ, 6*in.*; a Snuff Box Lid, with a bust portrait of a man in full-bottom wig and armour, 2¾*in.*; and another piece 4

37 A bronze Figure of Christ, from a Crucifix, with arms outstretched almost horizontally, a crown around His long straight hair, with prominent ribs and wearing a loin-cloth, 6¼*in.*, *14th Century*

38 A 16th Century boxwood Relief of the Crucifixion, Christ in the centre and the two thieves on either side, Mary Magdalene in contemporary costume at the foot of the Cross, behind her the Virgin Mary and to the right St. John, 4½*in. wide, German or Flemish, framed*

39 The Virgin and Child. A painted and gilt boxwood Figure of the Virgin standing with long crisp hair down her back, supporting the Child in her left arm, on a later base, 7¼*in.*, *German, 16th Century*

40 A late Gothic small carved oak Pietà, in high relief, with the figure of the dead Christ supported on the lap of the Virgin, 7½*in.*, *15/16th Century, Rhenish*

41 A LIMOGES ENAMEL PLAQUE, the right-hand portion of a morse, with the figure of a sainted bishop with right hand upraised on a blue trellis-work ground, the plaque of gabled form and with a pierced border for sewing, $4\frac{3}{4}$*in.*, *13th Century*

*** Enamel morses of this period are rare; for another, see Rupin, *L'Oeuvre de Limoges*, fig. 638.

42 A FINE MOTHER-O'-PEARL PENDANT, carved with the Deposition, a three-quarter length figure of Christ in the centre supported on one side by the Virgin Mary and on the other by St. John, in a contemporary silver-gilt rope-moulded frame, circular, $1\frac{3}{4}$*in.*, *German, 16th Century*; and a later gilt-metal Pendant with figures of St. Catharine and St. Ursula, oval, $1\frac{1}{2}$*in.* 2

*** For similar mother-o'-pearl plaques see an article by Gustav E. Pazaurek, *Pantheon*, November, 1929.

43 A GOTHIC DINANDERIE LION AQUAMANILE, with finely chiselled mane, the chest with a coat-of-arms in relief, double animal-headed spout issuing from the mouth, a rectangular hinged aperture on the forehead, the handle in the form of a salamander, $10\frac{1}{2}$*in.*, *16th Century*

*** This type of vessel, both with stylised ribs and without is well shown by Falke and Meyer in *Bronze-Gerate des Mittel-Alters*, vol. I, pp. 195, 196, 197 and 200.

44 A RARE LIMOGES CHAMPLEVÉ ENAMEL PLAQUE, from a book binding, representing Christ in Glory in a mandorla, probably the lower cover of a gospel. Christ is seated on a throne, holding in His left hand a book, His right hand raised in benediction, the head in bronze relief is flanked by the letters *"Alpha and Omega"* unusually reversed. The lapis field of the mandorla containing the figure of Christ is flanked by seven green medallions with a gilt-bronze border of blue and red lappets. The lower spandrels are missing, but in the upper are the symbols of St. Matthew and St. John, whose heads, like that of Christ, are in bronze relief, $6\frac{7}{8}$*in. high*, $4\frac{1}{2}$*in. wide*, *13th Century*

*** The superb rendering of the draperies of the central figure is matched by the finely drawn figure of St. Matthew and the vitality of the Eagle of St. John. The nearest parallel to this cover is the one in the Victoria and Albert Museum, Catalogue no. 651, 1898, which lacks the vivid drawing of the example in question.

[*See* ILLUSTRATION]

The Property of Madame Borenius

45 A SPANISH PROCESSIONAL CROSS, of copper with traces of gilding, cut from a single sheet, on one side an applied figure of Christ, the reverse engraved with Christ in Majesty in the centre and symbols of the Evangelists on the arms, $20\frac{1}{2}$*in. high*, *13/14th Century*

*** For an account of similar crosses, many with champlevé enamels, see Dr. W. L. Hildburgh, *Medieval Spanish Enamels*, p. 124, *et seq.*

The Property of a Nobleman

RENAISSANCE BRONZES, ETC.

46 A well carved ivory Figure of a nude Woman with curly hair in contorted attitude of agony, her legs bound with a rope, 6*in.*; an ivory Bust of a young girl, full face, on circular wood socle, 7*in.*; an ivory Figure of a young Boy with a catapult, 7*in.*; a Figure of a Putto asleep with his right arm outstretched, 9*in.*; and a standing Figure of a nude Youth, $6\frac{1}{2}$*in.* 4

47 A small Venetian bronze Figure of a Putto with tight curly hair, with chubby features, seated on a green marble plinth, 5½*in.*, 16*th Century*; a terra-cotta Group *by J. Gott, signed*, of Venus chastising Cupid, 5*in.*; and another of a seated Putto, 6*in.* 3

48 An Italian bronze Figure of a reclining Girl with right leg outstretched and left knee bent, her head resting in the curve of her arm, 6½*in.*; a small Figure of a Youth with quiver slung over his shoulder, in attitude of drawing a bow, 4¼*in.*; one other piece; a bronze Plaque with the Arch of Constantine, 12*in.*; and an iron Head of a Child 5

49 A Venetian bronze Figure of Cæsar wearing laurel wreath, long cloak and tunic, 10*in.*; and another of a Centurion wearing tunic and helmet, with right hand raised, 10*in.*, both on circular wooden plinths 2

50 A Venetian bronze Figure of St. Sebastian, in attitude of pain, with left knee raised and left arm above his head, well chiselled hair and good brown patina, 16*in.*, 16*th Century*; and two bronze Figures of Men, 12*in.* 3

51 A Venetian bronze Figure of Aphrodite slightly draped and with high piled hair, 11¾*in.*, on marble plinth, 16/17*th Century*; and a Figure of Venus Marina, *after Danese Cattaneo*, 24*in.*, *mid*-16*th Century* 2

52 A small Venetian bronze Figure of a Boy standing, riding on a dolphin, leaning forward and holding a trident in his right hand, 4½*in.*, marble plinth, 16*th Century*

53 A bronze Figure of a Man in the solid, with right arm raised, wearing stocking-like cap over curly hair and with long tasselled cloak, 13¼*in.*

54 An Italian bronze Group of a Man wrestling with a satyr who grips his ankle, the man with his knee and hand on his head crushing him beneath him, 18*in.*

55 A bronze Group, *by Andrea Riccio*, of Atlas kneeling supporting a globe on his shoulders surmounted by a cross, forming an oil-lamp, on triangular base with shell well and carved with foliate design, 8½*in.*

*** The model is illustrated by Planiscig, pl. 24, no. 25.

Various Properties

56 A pair of Italian white marble Heads of ancient bearded Men, in high relief, 16½*in.*, 17*th Century* 2

57 A Florentine Renaissance white marble Tabernacle, of octagonal form, the corners carved with figures of Saints, the centre hollowed with a door aperture, the sides with Renaissance motives and the domed cover and circular base with scale ornament, 24*in. high*

58 A pair of alabaster Vases and Covers of classical urn shape, carved with mythological scenes in relief, the covers and foot rims with a frieze of stiff leaves, the covers with bud finials, wired for electricity, 24*in.* 4

59 A carved wood Figure of a Horse with long curly mane saddle and saddle-cloth and bushy tail, the legs missing, 24*in.*, 17*th Century*

60 A Flemish 17th Century white marble Plaque, carved in relief with the figure of the dead Christ in a shroud, whose ends are held by weeping angels, 21½*in.*

61 A white marble Head, after the Apollo Belvedere, 20*in.*, 18*th Century*

62 A marble Effigy Bust of a Man from a memorial tablet, with eyes closed, with moustache and beard and wearing a ruff, 17*in.*, *circa* 1620

63 A German wax Figure of an Apostle, half-length, in profile to sinister, reading, in a carved and gilt wood frame, 13½*in.*, 18*th Century*

64 An Italian bronze Figure of the Apollo Belvedere, the left hand outstretched and holding one end of a cloak, a quiver on his back, on oblong black marble base, 21½*in.*

65 A 17th Century gilt-bronze Figure of Christ at the Column, naked except for a loin-cloth and the hands tied at the back, on ebonised pedestal with gilt mount and feet, 12¼*in.*, *Flemish*

66 An Italo-Flemish bronze Plaque of the dead Christ lying at the foot of the Virgin, who stands in an attitude of prayer above Him, the background cut away around the central figures, 11*in.*, 17*th Century*

*** Both treatment and subject recall a plaque by Campagna illustrated by Planiscig in *Venezianische Bildhauer*, fig. 599.

67 A pair of bronze Andirons, after Venetian Renaissance originals, the scrolled bases with a mask in the centre and surmounted by figures of Minerva and Ceres, 35*in. high* 2

68 An Empire bronze and marble Inkstand, of large size, the shaped base with two inkwells and a pedestal with ormolu plaques, surmounted by a bronze figure of a double-headed eagle with wings outstretched, 25*in. wide*

69 A pair of French bronze Groups, *signed Clodion*, each of a female figure in reclining attitude supported by clouds and flying putti, on circular bases, 16*in. high* 2

70 An Italian bronze Figure of Ecclesia, clad in flowing robes and holding in her left arm the papal tiara and in her right, the Keys of St. Peter, 15½*in.*, 17*th Century*

71 A pair of bronze Candlesticks in English 17th Century style, with broad drip pans and conical feet, 10*in.* 2

72 A Venetian bronze anatomical Figure of a naked Man with the right leg well forward and his left arm held aloft, on black marble base, 19½*in.*

*** For type see Planiscig, *Venezianische Bildhauer*, p. 296, pl. 303/4.

73 A late 18th Century bronze Group after the antique, with Eros riding on the back of a centaur, on an oblong white and green marble plinth, 11*in.*

74 A bronze Group of the Farnese Bull, after the antique original in Naples, one man holding the bull by the horns, another on its side, and with three female figures watching, on rectangular rockwork base, 19*in. high*, 18*th Century*

75 A GILT-BRONZE GROUP, *by Francesco Bertos*, symbolic of Sculpture, with gesticulating figures in typical pyramidal form, in the centre a centaur on a plinth with one woman on his back and another on his shoulder, the oval base with other figures symbolic of Sculpture, 30*in. high*

*** A similar group is illustrated in an authoritative article by Dr. W. L. Hildburgh in *Apollo*, February, 1938.

76 A pair of French ormolu Andirons, with winged dragons perched on a framework of rococo scrolling, on shaped plinths, 12*in. high* 2

77 AN ORMOLU AND MALACHITE URN AND COVER, richly chased in Louis XVI style with laurel garlands, panels of scale ornament and gadroons, the bowl with malachite plaques, on a square base, the cover with acanthus foliage, 19½*in. high* 2

78 A pair of French ormolu Andirons, with heads of a Youth and a young Woman in relief and surmounted by figures of dragons, 12*in. high* 2

79 A pair of French grey marble Vases, of oviform shape with trumpet necks, with chased ormolu handles and square bases, 15*in.* 2

80 A 17th Century equestrian Group of a Roman soldier in helmet, tasselled cuirass and Medusa-head shield, astride a rearing horse, 16¼*in.*, *on marbled wood base*

GLASS

81 AN ANTWERP GLASS JUG, with globular body and cylindrical neck, and with typical loop handle, the dark tinted body enamelled in colours with the Lion of St. Mark holding a label, flanked by sprays of lily-of-the-valley, the neck enamelled with the date 1590, on a wide folded foot, 6¼*in.*

*** For Antwerp Glass, *see* Armand Baar's *Verrerie des Flandres in La Revue Belge D'Archéologie et d'Histoire de l'Art*, vol. VIII, July-September, 1938, pl. XIII, 69a.

82 AN INTERESTING WHITE ENAMELLED GLASS BEAKER, the trumpet bowl supported on a depressed globular knop between two collars and terminating in a high conical folded foot, the decoration is enamelled on the slightly smoke-tinted glass in vertical panels alternately of arabesques and rope twist, between triple lines, similar ornament on the foot, the knop with floral meander, simulating Venetian vetro di trina, 7*in.*, *probably German or Low Countries*, *late* 16*th Century*

*** From the Selliere Collection.
From the John Edward Taylor Collection, Catalogue no. 349.
From the George Eumorfopoulos Collection, Sotheby's, 6th June, 1940, lot 217.

FAIENCE, ETC.

83 A Turkish Faience Dish, decorated with tulips, carnations, a spiral saw-edged leaf and other flowers, the stems springing from a single point, 12*in.*; and another with similar but coarser decoration, 11½*in.*, *Isnik* 17*th Century* 2

84 A Caffaggiolo Ewer, with pinched lip spout and broad strap handle decorated in blue, orange and green, with scrolling foliate designs, 8*in.*; two portrait Albarelli, with coloured foliage on a blue ground, 10½*in.*; and another with a portrait of a Saint and signed on the reverse "*S. D?. Q.S.*", 10*in.* 4

85 A pair of Faenza Pharmacy Vases, with double handles in ribbed blue and orange, the globular bodies painted with bust portraits of Men, the surround of meandering floral ornament in orange on a blue ground, one inscribed on a label in the front "*Aqua de scabiosa*", the other "*aqua de grammaci*," the backs with simple flower scrolls in blue, 15½*in.*, 16*th Century* 2

*** These vases were probably from a large set made for the Orsini family; for similar type, *cf.* the Damiron Collection, sold Sotheby's, 16th June, 1938, lot 51.

86 A Deruta Dish, painted with a bust portrait of a Woman in profile to dexter, a scroll ribbon beside her inscribed "*NON BENE PROTOTO LI BERTĀ VĒDI AVR.*" within a broad border of pointed leaf-motifs and stylised plants divided by blue and white stripes, 15½*in. diam.*, *circa* 1525

*** For similar border decoration *see* Rackham, *Catalogue of Italian Maiolica*, no. 415.

87 An Urbino Tazza, with slightly domed centre and fluted sides, painted with Mars and Venus entwined in a net before the gods, inscribed on the reverse "*venaye e marte colto sott la rete*", 11*in.*; and another painted with St. John baptising Christ by the Jordan, 11*in.* 2

The Property of the late Henry Harris, Esq.

23, *Cheyne Walk, S.W.*3

[Sold by Order of the Executors]

ITALIAN MAIOLICA, BRONZES AND RENAISSANCE WORKS OF ART

(*The Numbers in brackets at the end of each lot refer to the Catalogue of the Collection by Tancred Borenius.*)

88 A Venice Jar, the bulbous body painted with drums and other trophies symbolic of Victory within a green laurel-leaf festoon, 12*in.*; another Jar, with fruit in green and orange, 10*in.*; and a pair of Castelli Albarelli, painted with Biblical scenes in a soft palette, 9*in.*, 16*th Century* 4

89 A pair of Faenza Drug Jars of globular form, painted in orange, blue and green with Gothic foliage, beneath a ribbon with the inscription "*Meloni gut*" and "*Latinge gut*", 11*in.*; an Albarello with a bust portrait of a Warrior, 10½*in.*; another inscribed "*V. Sadlio*"; and a Portuguese Albarello painted in blue with parrots and peacocks, 10¾*in.*, 16*th Century* 5

90 A Savona oval Dish, the turquoise green body moulded with a stylised flower outlined in yellow and painted in the centre with a hare within a border of moulded shells and leaves, 20¼*in.*; a fluted Tazza of similar colouring, 9¾*in.*; and a Group of Leda, the Swan and Cupid, 9½*in.*, *inscribed on the back Leda in monogram*, 1559, *and the monogram ro* [86] 3

91 An attractive Milan Delft Dish, painted in the centre with a vignette of a castle and trees which is repeated round the fluted border in soft green and manganese tone, 14½*in.*; and a Tile, painted with a Biblical scene, 10⅞*in.*, 16*th Century* 2

92 A Florence Drug Jar with female mask handles, the globular body painted in underglaze blue with foliate scrolls enclosing the inscription *"Aqua Lordiale"*, and the badge of the Santa Maria Hospital, 13*in.*; and a Paduan shallow Dish, the light buff ground painted with a bold green scroll design, 11¾*in.*, 16*th Century* 2

93 A LARGE DERUTA DISH, the centre painted with two putti in green tunics supporting a book on a garden fountain within a border of four panels, two with putti feeding unicorns and two with hunting hounds in pale orange, on a blue ground, 22*in. diam.*, 16*th Century*

94 An attractive Castelli Tondino, the dark blue ground painted in the centre with a Prelate's arms within a border of stylised flower-heads in gold, 12*in.*; and another, smaller, with scroll border, 6¾*in.*, 16*th Century* 2

95 A SMALL URBINO TONDINO, painted with an astrologer on the right approached by a woman with a bow in her right hand, a castle and rock in the background, 7¾*in.* [47]; and another with a woman reclining on the ground approached by a satyr, mountainous landscape background, 7⅞*in.* [50], *circa* 1530-40 2

*** The figure of the astrologer in the first is based (in reverse) on the engraving by Giulio Campagnola (K. 11 T.B. 10). A dish in the Salting Collection, no. 743, contains the figure of the astrologer only, in the same direction as the engraving.

96 AN URBINO DISH, with slightly sunk centre, painted with Hercules, who having killed Cacus, is attacking Cerberus with his club, in the background classical buildings bursting into flames, 9⅛*in.* [44]; and a Dish, with two gesticulating figures on a dark blue background, the reverse with a column and the initials *G.V.P.*, 9¼*in.*, *circa* 1535 2

97 AN URBINO TONDINO, the sunk centre painted on a yellow ground with a nude female resting her left elbow on a tree trunk, flanked on the border by nude figures of a boy kneeling in supplication to a man, the other side with a seated bagpiper, 9¾*in.* [52], *circa* 1530-40; and a Faenza blue and white Dish painted in a star-shaped panel with a figure of a lady holding in her left hand a mirror, 8½*in.*, the reverse inscribed with *"a.V."* 2

98 AN URBINO TAZZA, painted with a succession of three scenes from the story of Adam and Eve, comprising:—the Fall of Man, the Expulsion from Paradise (a skeleton accompanying Adam and Eve), and Adam at work again accompanied by a skeleton, while Eve sits nursing a child, 11*in.*, inscribed on the foot *"Genesis III Adam & Heva ab Angelo. e. paradiso expulsi, morti obijiciuntur"* [55]; and a Plate painted in bright colours with a boy climbing up a fruit tree after a golden apple, on the right Cupid about to shoot his bow, inscribed *"desiderio,"* 9*in.*, *circa* 1540 2

*** The "Dance of Death" motif on the first is comparatively rare on Italian Maiolica.

99 An Urbino Tondino, painted in darker tones with Mercury holding an arrow in his raised right hand, entering an opening in a rock out of which flames are bursting, two men with their backs turned watch him, in the foreground lies an inanimate woman with a crouching man at her feet, the reverse inscribed "*d merrchuriio*," 9¼*in.* [64] ; and another, the sunk centre with a man leaning against a tree, flanked on the border by nude figures of a man and a woman, 10*in.*, *circa* 1540 2

*** The first from the J. P. Heseltine Collection. The last from the J. H. Bayldon Collection.

100 An Urbino Plate (*Bacino*), painted with Circe seated on the left at the entrance of a palace, divesting herself of her mantle, a red-haired bearded man, lightly draped, approaches her from the right, mountain and lake background, 10¼*in.*, inscribed on the back "*Circero eclaucho. In. cā tatricie*" [53]; and a pair of Plates painted with St. Paul and one of the Vices, against a distant landscape and yellow sky, 9¾*in.*, *circa* 1530-40 3

*** The second from the Lord Hastings Collection.

101 An Urbino Tondino, painted in the centre with Pyramus lying slain with a sword through his back, at his feet stands Thisbe, in the centre the lion, which, having killed an ox, caused the blood to flow which suggested to Pyramus that Thisbe was dead, 8*in.*, inscribed on the back, "*Piramo e tisibe*" [62]; and a Tazza, painted in orange and green with Diogenes sitting outside his barrel being visited by King Alexander and his escort, 10¼*in.*, inscribed on the foot "*Diogene e Alesadre Manie* 1545", *mid-16th Century* 2

102 An Urbino Tondino, painted in the centre with Aeneas saved by Venus and Cupid on an island, on the left Venus addressing a river god, on the right Aeneas disappearing into the water beside his upturned boat, 12*in.*, inscribed "*d lamorte di enea d houidio a libro XIIII* 1545" [68] ; and a Tazza painted with Narcissus surrounded by five nymphs, on the right Echo in a cave, 10¾*in.*, inscribed "*Narciso in fiore et Ecco in sasso d ouidio alib terzo I*, 1546 [70] 2

*** For the first, the reference to Ovid is to the Metamorphoses XIV, 537, sqq.; and the second III, 339-510.

103 An Urbino Tazza, painted in deep blue tones *by Orazio Fontana* with St. Jerome in a rocky wilderness, on the left hangs his cardinal's hat and a crucifix is seen in the shadow of a rock, 9½*in.* [57] ; and a Tondino with Arethusa escaping from the pursuit of the River God Alpheus, in the sunk centre a kneeling figure of a man, 9¼*in.* [54], *circa* 1540 2

*** The first was exhibited at the Italian Exhibition, Burlington House, 1930, no. 946a.

The attribution to Orazio Fontana is based on the analogy of style with the plaque painted with the same subject in the Victoria and Albert Museum, no. 520-65.

For the subject of the second, cf. Ovid, Metamorphoses, V., 577-641, which is also represented on a plate by Francesco Xanto in the Pringsheim Collection, sold Sotheby's, 19th July, 1939, lot 275, and one in the Victoria and Albert Museum Catalogue no. 4726—1859.

104 An Urbino Tazza, with two gods and a goddess resting on the ground before a small edifice from which flames are bursting, above them a youth flies through the air holding a scroll, 10⅜*in.* [45] ; and a Tondino, painted with a scene of Dionysius feasting his courtier Damocles, with the sword hanging over his head, 8¾*in.*, inscribed on the back, *" l'in quieta vita del tiranni' dionisio* 1551 ' 2

*** A similar composition to the first occurs on a tazza in the Visconti-Venosta Collection in Rome. See Gamba *Dedalo*, Anno. I, 1920, vol. II, pp. 518, 512, suggesting that the composition has been designed by Battista Franco.

The lettering on the scroll has been interpreted as a Francesco Xanto signature, The story of the second is related by Cicero, *Tusculanae Disputationes*, 5, 61.

105 An Urbino Tondino, *probably painted by Fra. Xanto*, depicting on the right a scholar being transformed into a dragon, in the centre Cupid addressing him and pointing to a ruined building behind a column of which hides a man, 10¾*in.*, inscribed on the back *" il dotto stato ī ser pente cangiato legoria* [43], *circa* 1535

106 An Urbino Tondino, *probably by Francesco Xanto*, painted with the story of Pyramus and Thisbe, Pyramus lying pierced by a sword, behind stands Cupid watching, in the centre the lion, 10*in.*, inscribed on the back *" Uedi Piramo & tisbe i sieme all ombra historia "* [41], *circa* 1535

107 An Urbino Tazza, depicting Aegeus flinging himself into the sea on discovering that the ship of Theseus is returning from Crete with black sails hoisted, which was to indicate the non-success of Theseus' enterprise, 11*in.*, inscribed *" Tiseo uisto tornar Il suo figlolo co uele negre "* [63], *circa* 1540

108 An Urbino Tazza, painted with Dido preceded by Cupid receiving Aeneas, accompanied by a young man and woman, in a forecourt, 10*in.* [46], *circa* 1530-40

*** The composition is based upon one of the nine incidents from the story of Aeneas, which enclose the scene of the " Quos Ego " in Marcantonio's engraving (B 352), which was the source of motives frequently drawn upon by the Maiolica painters of Urbino and also by the painters of Limoges enamel (cf. no. 113 in this catalogue).

109 An Urbino Tazza, well painted with the family of Darius before Alexander the Great and his encampment, classical buildings in the background, 10⅝*in.* [61], *circa* 1540

110 An Urbino Tondino, *probably by Fra. Xanto*, painted with the figure of a nude man on the right defending himself against a man in armour, holding a trident, a horse and cock in the foreground, landscape background, 10½*in.*, inscribed *" Fuggi Spagna : marcho et francia nota* [42], *circa* 1535

*** The significance of the allegory is perhaps that of a conflict between a State attacked by France (the cock), Venice (the man with the trident), and Spain (the horse). Political allegories of this type are not altogether rare in Italian maiolica painting, e.g., no. 1698-55 in the Victoria and Albert Museum.

111 An Urbino Tondino, painted in softer tones with the story of Polyphemus standing by his cave playing a flute to Galataea, who is riding on a dolphin, above him flies Cupid with bow and arrow, 10⅝*in.*, inscribed on the back *" Pulifemo e Galatea "* (*cf. Ovid, Metamorphoses, V.*772), *mid-16th Century*

112 An Urbino Plate, painted with a nude figure of a Woman symbolic of the sack of Rome, flanked by a satyr and a youth holding flaming torches and standing before brilliant blue drapery, in the centre a helmet and torso of a warrior, 11½*in.*, inscribed on the back "*Roma prostata fra lascive et scalci, nota*", *mid*-16*th Century*

113 An Urbino Tazza, painted with Aeneas and Achates standing before the Temple of Juno in Carthage, the details of the building finely drawn, 10*in.*, inscribed "*ala cit ta ā dido piē da miratiā al bō Troiano* 1545" [67], *circa* 1545

*** Exhibited at the Italian Exhibition, Burlington House, 1930, no. 950e.
The inspiration is taken from Aeneid I, 446 sqq.; *cf.* lot no. 108 in this catalogue.

114 A Bologna Sgraffiato Bowl, of shallow conical shape, painted with the seated Figure of a young Girl in yellowish-brown tones, behind her a wattled fence, two trees and rosettes on copper green dotted ground, within a twisted scroll border, 14½*in.*, *mid*-16*th Century*

*** Rackham illustrates a bowl with similar drawing, Catalogue no. 1336.

115 A large Urbino Tondino, finely painted, *by Francesco Xanto*, with Athamas about to fling his son Learchus against a wall, on the right the wild Figure of Tisiphone and on the left Ino fleeing with her other son Melicerta in her arms, castles and other buildings surrounded by sea in the background, 17½*in.*, inscribed on the reverse "*De Atamāte et Ino īfuriati, circa* 1535

116 An Urbino Tazza, painted with the youthful Scipio addressing the Roman Senate and offering to go to Spain as pro-Consul and there assume the command against the Carthaginians, 11*in.*, inscribed "*Come nullo inperatore si treuo in roma che uolese andare in Spagnia contra li cartaginesi se non publio cornelio Scipione ch se oferse alore in canpo martio esendo lui ā etta ā anni XXIIII. uedi tituliuio a libro deca ter tia sexto a capitulo XVI.*" [72], *circa* 1540

*** Formerly in the Wyndham Cook Collection.

117 An Urbino lustred Tazza, *painted by Francesco Xanto Avelli da Rovigo*, with Mucius Scaevola burning his hand in a fire before Lars Porsena of Etruria, in proof that he was a Roman, 11½*in.*, inscribed on the back "1533. *Mucio che la gua destra errāte cuoce. Nella. Deca d Tito Liuio*" and *signed* "*Fra: Xāto A: da Rovigo Urbino*"

*** From the Wyndham Cook Collection.

118 An Urbino Tazza, painted with a Warrior with drawn sword barring the entrance to a temple from a man who is being deterred by winged figure, river and mountain landscape background, 10*in.*, *mid*-16*th Century*

119 A Castel Durante Tazza, well painted in an attractive soft palette with Pan transformed into a Goat, standing amidst rocks about to throw a boulder on to a rowing boat containing three men, one with drawn bow, who have come to retrieve two girls who have been abducted by him, 11*in. diam.*, *mid*-16*th Century*

*** From the Baron Gustave de Rothschild Collection, Paris.
The style of painting is close to the Atelier of Pellipario.

[*See* Illustration]

120 A PAIR OF RARE DELLA ROBBIA FIGURES OF ANGELS in white, very finely modelled, each holding in one hand candelabra designed as pendants, the other hand resting on their chests, wearing flowing drapery and with long curly hair, 28*in.*, 29*in.*, *late* 15*th Century* 2

[*See* FRONTISPIECE]

121 A pair of French ormolu Candlesticks, with baluster stems of Three Graces type, chiselled with festoons and pendant tassels, on circular domed feet, 11¼*in.*, fitted for electric light ; and a pair of Italian bronze tripod Candlesticks, with baluster stems and circular drip pans, 14*in.*, *fitted for electric light* 4

122 A pair of good Louis XVI ormolu Candlesticks, finely chiselled with cherub's heads at the corners of the quadrangular stems, the domed feet also elaborately chiselled, 10¼*in.* ; and another pair of Louis XV ormolu Candlesticks with spirally twisted rococo chiselled stems and bases, 9½*in.*, *fitted for electric light* 4

*** The first from the Collection of Sir John Murray Scott.

123 A FRENCH INKSTAND of rectangular shape in mahogany, the raised central portion fitted with receptacles, inkwell and pounce pot flanked by two pen trays, the sides superbly chiselled with ormolu swags of flowers, cherubs' heads and vases of fruit and flowers, *by Gouthiere*, 10¼*in.*

*** From the Tuileries and bearing the Inventory mark on the base.

124 A gilt-bronze Monstrance of hexagonal shape, the domed cover surmounted by a standing Figure of a Putto, supported on a knopped stem and scalloped base, the whole finely chiselled with foliate designs, 14¼*in.* ; a triangular bronze Salt, the corners supported by three putti, 6½*in.* ; and a pair of bronze Busts of Vitellius and Galba, on circular socles, 12½*in.* 4

125 An ivory Cup, with lobed bowl on a turned stem and quasi-heraldic rose domed foot, which bears the inscription "*In Memoriam* 1525 *A.I.V. v Z Sit modis in rebus*", 7*in.* ; a lapis lazuli lobed oval Bowl, 6½*in.* ; and a German 16th Century Figure of a Man in armour, probably at one time holding a sword in his right hand, in attitude of duelling, 9*in.* 3

*** The first from the Lonsdale and Sneyd Collections.

126 A fine Provincial Italian carved wood Sword Sheath, decorated in high relief, with five zones of scenes from the Life of Christ, signed on the reverse "*Giuseppe sc*", 13*in.*, *perhaps* 16*th Century*

127 A pair of Italian bronze Figures of St. Mark and St. Luke, *by Alessandro Vittoria*, in classical robes, each with his emblem, on rectangular marble plinths, 18¾*in.* 2

128 A carved wood Figure of the seated Christ as the Man of Sorrows, wearing a Crown of Thorns, His hand bound, a skull at the base, traces of pigment, on wooden plinth, 17½*in.*, *Spanish, early* 16*th Century*

129 A well modelled terra-cotta Figure of St. Sebastian, *attributed to Civitali*, wearing draped loin-cloth and with long flowing hair, his hands bound to a tree, $8\frac{3}{4}$*in.*, *early* 16*th Century*

130 A Flemish Dinanderie Figure of a Lion *sejant*, its right paw resting on an apple, its head turned to its right, well cast with brown patination, 20*in.*, *early* 17*th Century*

*** From the Collection of Sir George Donaldson.

131 A Florentine gilt-bronze Figure of Apollo holding in his left hand a lyre, supported on drum-shaped green marble base, $12\frac{1}{4}$*in.*; and another of a classical Muse, holding in her right hand a laurel wreath and draped in long flowing robes, on oval base, 14*in.*, 17*th Century*, on marble and lapis plinth 2

132 A Venetian bronze Door-knocker, *by the Venice Master of* 1575, of Neptune riding on two sea-horses and standing against their high curled tails, originally holding a trident, the lower part of his arm now missing, 14*in.*, wooden plinth

*** Bode illustrates another in the Bischoffsheim Collection, Paris, in his celebrated work, vol. II, pl. 175.

133 A small bronze Head of a Negro, *after Andrea Riccio*, looking upwards with open mouth, with well-defined features and tight curly hair, mounted on gilt-bronze drapery, which is supported on a high marble plinth, 10*in.*

*** Planiscig illustrates another model in his work on Andrea Riccio, p. 179, fig. 196.

134 A fine and rare Italian carved wood Group of Nessus and Deianira, carved with great spirit, brown patination, 25*in.*, on wooden plinth, *Florentine*, 16*th Century*

135 A bronze and enamel Processional Cross Head, engraved at the terminals with the four Evangelists, the arms similarly engraved with scrolling foliage and in the centre a champlévé enamel figure of God the Father, showing traces of red and blue enamel; the obverse with a Crucifix Figure, the Virgin Mary and St. John at the sides and beneath Christ Adam rising from the tomb, all cast in relief, the finial medallion of an angel swinging a censer now missing; at the sides enamel medallions of the two thieves, the Harrowing of Hell, and a man and woman guiding a horse-driven plough, 21*in.*, *Spanish*, 14/15*th Century*, *Burgos District*

*** These processional crosses are mentioned by Hildburgh in his work on Medieval Spanish Enamels, pp. 124-126.

The Property of a Gentleman

ITALIAN MAIOLICA, BRONZES, ETC.

136 A pair of Delft polychrome Dishes, with vases of flowers in the centre, the rims with reserves of stylised flowers in Chinese taste, $8\frac{1}{4}$*in.*; a set of four Plates, also with a vase of flowers in the centre, 9*in.*; and two small Plates, $6\frac{1}{2}$*in.* 8

137 A Delft polychrome Bottle, decorated with a Chinese flowering plant and a pheasant standing on rockwork, the bottle of hexagonal form with a bulb in the neck, in green, blue and red, 12*in.* ; a pair of blue and white Tulip Vases, with animal-head handles and two rows of nozzles, decorated with a mixture of oriental and European subjects, 11¾*in.* ; and a Frankfurt double-gourd Bottle with Chinese figures in blue and pale manganese, 16*in.* 4

138 A Delft Brush Back, of oval form, decorated in blue with a full-length figure of a lady, the sides with part figures on a blue trellis ground, 6¼*in.* ; and an interesting shaped Wall Plaque, also in blue, with five mounted warriors swearing fealty before a tented background, within Chinese borders, *dated* 1722 *and signed on the back* " *I. Bolland.*" 10¼*in.* 2

139 A Delft polychrome Garniture of three Vases and Covers and two Beakers, decorated with flying birds and semi-oriental flowers with frond-like leaves, the covers with bird knops, 12½*in. and* 8½*in.* 8

140 A set of four 18th Century Siena Plates, attractively decorated in colours with figures symbolic of Autumn, one from an engraving *after Bassano,* and with other rustic subjects, 9¾*in.* 4

*** A plate with the same subject as the first is in the Victoria and Albert Museum, dated 1747 and signed Ferdinando Maria Campani ; see catalogue by Bernard Rackham, pl. 189, no. 1177.

141 A set of four Siena Armorial Plates and a Dish, decorated with Bacchic figures, one after an etching by Michel Dorigny, and the others probably copied from etchings after Vouet, each with a manganese foreground containing a coat-of-arms in blue, 9¼*in. and* 13*in., 18th Century* 5

*** The design of the first-mentioned, a putto handing grapes to a woman and other children, is also found on Nevers faience ; see an interesting article by Arthur Lane, on " The Baroque Faience of Nevers," *Burlington Magazine,* Feb., 1947, pl. 1a.

142 A pair of Castel Durante Pharmacy Jars, of globular form, with grotesque mask and snake handles, each decorated with a marine Venus on a ground of trophies, and inscribed " *Sumac* " and "*Avolane,*" 7½*in., late 16th Century* ; and a 17th Century Tazza with Venus on a dolphin with attendant, 7¼*in.* 3

143 an Urbino Plate, with Tobias and the Angel, in the centre Tobias and the fish, by the banks of a stream, a hill-town in the distance, to the right the angel, 9¼*in.*

144 A pair of Urbino armorial Tondi, one painted with the story of Venus and Adonis, Cupid to the right and rockwork to the left, the other with Proserpine and her companion, the reverse with a coat-of-arms, 10¼*in.* 2

145 A Dutch bronze Mortar, with double animal handles, inscribed around the rim " *Luf Gotd van Al* " *and dated* 1639, 4*in.*

146 A pair of marble and ormolu Candlesticks, in Louis XVI style, each with the figure of a putto at the base of a white marble column entwined with vines and surmounted by Corinthian capitals, on square bases, 11*in.* 2

147 An 18th Century bronze Group, after the antique, of Pan with cymbals and a Bacchic child on his shoulders, on wood plinth, 12½*in.*

148 The Rape of the Sabines. A large bronze Group, *after Giovanni da Bologna*, of a bearded Sabine crouching beneath the figure of a youth carrying off a young woman, 34*in. high* ; on grey marble base

149 A carved oak Figure of a Bishop standing full-length, with mitre and holding a book in his left hand, 38*in. high*, 16/17*th Century*

150 Nessus and Deianira. A bronze Group, *after Giovanni da Bologna*, of the centaur Nessus, at full gallop, carrying off the struggling Deianira, on a veined white marble base, 16¾*in.*, 17/18*th Century*

*** Several replicas of this model are in the Wallace Collection ; see Catalogue of Sculpture, pl. 33, no. S.117.

151 Another bronze Group, *after Giovanni da Bologna*, of Hercules overcoming Nessus, Hercules with his club raised and the centaur struggling beneath it, the faces crisply modelled, 18*in.*, 17*th Century* ; ebonised wood base

*** See a similar group illustrated in the Catalogue of the Wallace Collection, pl. 32, no. s.118.

152 A pair of Venetian Candlesticks, in the form of winged putti holding candle sockets and seated on tasselled cushions, on rectangular pedestals terminating in four paw feet, 6¼*in.*, *late* 16*th Century* 2

153 A Venetian Renaissance bronze Figure of Mars standing naked with tree-trunk supports, his right hand clenched and his left arm with a shield which he holds against his body, the body and head vigorously modelled, 18*in.*, ; on ebonised plinth

*** For a companion figure of Vulcan, ascribed to Tiziano Aspetti, see Planiscig, *Venezianische Bildhauer der Renaissance*, fig. 616.

154 A pair of Venetian bronze Figures of Venus and Diana, Venus with her left foot on a slender dolphin and her right hand on her breast, Diana with a quiver of arrows on her back and a dog at her feet, dark patina, 13*in.*, *late* 16*th Century* ; on ebonised plinths 2

*** Another figure of Venus in similar style, by Danese Cattaneo, is illustrated by Planiscig, *op. cit.*, fig. 453.

155 A bronze Figure of a Bird-snarer, *by Giovanni da Bologna*, standing with right leg forward, with a feather in his cap and jerkin fastened at the neck, on his back a long basket tied at the top, 8*in.*

*** Another example of this figure, but without the basket, was in the Kaiser Friedrich Museum, see Bode, *Italian Bronze Statuettes*, vol. 3, no. 203.

156 A FINE BRONZE ACROBAT, *after Riccio*, in the form of an inkwell, seated on the ground and holding his legs around his head, the face with an aquiline nose and tongue out, on circular base, liver-coloured patina, 6*in.*, 16*th Century*

*** Other versions of this Riccio model are illustrated in Planiscig's *Andrea Riccio*, figs. 200-203.

157 A FLORENTINE FIGURE OF A HORSE, with finely chiselled long mane and tail, the off foreleg and near hind leg raised, the horseshoes clearly delineated, light patina with black flecks, 9¾*in. high*, 9½*in. long*, red marble base, *late* 16*th*/*early* 17*th Century*

*** A very similar example in the Robert von Mendelssohn Collection, Berlin, is figured by Bode, *Italian Bronze Statuettes*, vol. III, pl. 201 ; another was in the Dr. Edward Simon Collection, Berlin, 1929, Catalogue no. 61.

158 A FINE BRONZE FIGURE OF A BAGPIPER, *by Giovanni da Bologna*, the youth seated on a tree-stump with his feet crossed and wearing broad-brimmed round hat, fastened at one side, clad in a coat with a cape and jack-boots, rich dark brown patina, 4*in.* ; on green marble base

*** For an example in the Kaiser Friedrich Museum, see Bode, *op. cit.*, pl. 205.

159 A FINE GILT-BRONZE FIGURE OF VENUS, after the Antique, crouching with her left foot forward, her arms crossed and supported by her thighs, her head turned to the right, the finely chiselled hair bound with a filet, on flat circular base, 6*in.* ; ebonised plinth

END OF SALE

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SALE OF

FINE ITALIAN MAIOLICA AND BRONZES, CARVINGS, WORKS OF ART, ETC.

20th June, 1950

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2	Maikoloff	2	0	0
3	Weil	14	0	0
4	Spero, A.	15	0	0
5	Moller	2	0	0
6	Barnes	36	0	0
7	Maugham, Mrs.	14	0	0
8	Bucknell	9	0	0
9	Soames	4	0	0
10	Burney, S.	9	0	0
11	Passed			
12	Vaughan Morgan, Mrs.	3	0	0
13	Adams, Acton	3	0	0
14	Baer	4	0	0
15	Adams, Acton	3	0	0
16	Adams, Acton	7	0	0
17	Meier, L.	15	0	0
18	Vaughan Morgan, Mrs.	7	0	0
19	Einstein	20	0	0
20	Wilson, R. E. A.	2	0	0
21	Vaughan Morgan, Mrs.	9	0	0
22	Hollingsworth, B. C.	8	0	0
23	Truscott	9	0	0
24	Hawes Wilson	10	0	0
25	Bucknell	6	0	0
26	White, Very Rev. E. M.	45	0	0
27	Adams, Acton	21	0	0
28	Hawes Wilson	10	0	0
29	de Breyne, Mrs.	18	0	0
30	Blum	28	0	0
31	Toulmin, H. W.	11	0	0
32	Einstein	28	0	0
33	de Breyne, Mrs.	6	0	0
34	Lambert	85	0	0
35	Blum	4	0	0
36	Stocks	16	0	0
37	D'Arcy	7	0	0
38	de Belleroche, Count	8	0	0
39	Baer	14	0	0
40	D'Arcy	3	0	0
41	Einstein	7	0	0
42	Kerin	11	0	0
43	Hunt, J.	130	0	0
44	McGregor	105	0	0
45	Einstein	19	0	0
46	Spero, A.	19	0	0
47	Spero, A.	7	0	0
48	Spero, A.	10	0	0
49	Spero, A.	9	0	0
50	Copper & Adams	35	0	0
51	Spero, A.	20	0	0
52	Spero, A.	20	0	0
53	Hollingsworth, B. C.	3	0	0
54	Spero, A.	22	0	0
55	Spero, A.	34	0	0
56	Adams, Acton	3	0	0
57	de Belleroche, Count	5	0	0
58	Ashton	15	0	0
59	Wilson, R. E. A.	3	0	0
60	de Belleroche, Count	8	0	0
61	Adams, Acton	3	0	0
62	Belham, Dr.	7	0	0
63	de Belleroche, Count	2	0	0
64	Spero, A.	20	0	0
65	Longden, R.	11	0	0
66	Bodkin	24	0	0

Lot		£	s.	d.
67	Adams, Acton ..	14	0	0
68	Botibol	36	0	0
69	Wilson, R. E. A.	7	0	0
70	de Belleroche, Count	3	0	0
71	Wippell & Co., T.	15	0	0
72	Passed			
73	Spero, A.	4	0	0
74	Passed			
75	Burney, S. ..	40	0	0
76	Passed			
77	Gregg	18	0	0
78	Polak, S.	8	0	0
79	Berendt	14	0	0
80	Copper & Adams	12	0	0
81	Soames	9	0	0
82	Churchill	30	0	0
83	Stocks	11	0	0
84	Spero, A.	11	0	0
85	Garabed	20	0	0
86	Spero, A.	14	0	0
87	Spero, A.	11	0	0
88	Kerin	16	0	0
89	Kerin	29	0	0
90	Perret, Mrs. ..	4	0	0
91	Vaughan Morgan, Mrs.	3	0	0
92	Adams, Acton ..	4	0	0
93	Ogilvie, Dr. ..	7	0	0
94	Spero, A.	16	0	0
95	Spero, A.	44	0	0
96	Spero, A.	11	0	0
97	Spero, A.	19	0	0
98	Spero, A.	26	0	0
99	Spero, A.	30	0	0
100	Spero, A.	50	0	0
101	Garabed	24	0	0
102	Faringdon	26	0	0
103	Spero, A.	36	0	0
104	Faringdon	36	0	0
105	Garabed	18	0	0
106	Spero, A.	34	0	0
107	de Breyne, Mrs...	30	0	0
108	Spero, A.	46	0	0
109	Spero, A.	20	0	0
110	Spero, A.	32	0	0
111	Copper & Adams	20	0	0
112	Spero, A.	28	0	0
113	McLeish	32	0	0
114	Fenouil	28	0	0
115	Spero, A.	36	0	0
116	Faringdon	18	0	0
117	Spero, A.	34	0	0
118	Spero, A.	20	0	0
119	Spero, A.	120	0	0
120	Tilley, Mrs. ..	360	0	0
121	Polak, S.	12	0	0
122	Kerin	26	0	0
123	Vaughan Morgan, Mrs.	24	0	0
124	Adams, Acton ..	6	0	0
125	Hunt, J.	16	0	0
126	Potter..	5	0	0
127	Spero, A.	5	0	0
128	Wilson, R. E. A.	34	0	0
129	Belham, Dr. ..	10	0	0
130	Longden, R. ..	13	0	0
131	Bouchard	46	0	0
132	Wells	26	0	0
133	Brocklebank ..	30	0	0
134	Warner, R. ..	26	0	0
135	Einstein	22	0	0
136	Baer	9	0	0
137	Vandekar, J. ..	16	0	0
138	Vandekar, J. ..	11	0	0
139	Baer	21	0	0
140	Baer	10	0	0
141	Baer	10	0	0
142	Baer	30	0	0
143	Spero, A.	24	0	0
144	Garabed	62	0	0
145	Vaughan Morgan, Mrs.	8	0	0
146	Chater	50	0	0
147	Ford, B.	4	0	0
148	Welker	3	0	0
149	Warner, R. ..	3	0	0
150	Welker	18	0	0
151	Spero, A.	30	0	0
152	Copper & Adams	44	0	0
153	Spero, A.	26	0	0
154	Goldschmidt Gallery	88	0	0
155	Spero, A.	68	0	0
156	Spero, A.	28	0	0
157	Welker	42	0	0
158	Spero, A.	24	0	0
159	Spero, A.	62	0	0
	Total of Sale ..	£3,593	0	0

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